

Suite

for Claude Debussy

In Memoriam

Drew Hammond

2018

Score in C

Suite

for Claude Debussy
In Memoriam

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2018

flute
oboe
clarinet in B \flat
bassoon

trumpet in B \flat
horn in F

harp
piano

violin
viola
'cello
bass

- I. Méditation (5:50 min.)
- II. Interlude (1:35 min.)
- III. Rêve de Couleurs (2:00 min.)
- IV. Fin de Jeu (attaca) (3:30 min.)

-The bar numbers and rehearsal marks are continuous through the score.
-The piano uses the sostenuto pedal in the first and fourth movement to set clusters.
"Ped." refers to the sustain pedal.

I. Méditation

♩ = 66 *Lontano*

like the piano resonace

Flute

Oboe

Clarinet in B \flat

Bassoon

Trumpet in B \flat

Horn in F

Harp

Piano

Violin

Viola

Cello

Double Bass

sffz

pizz.
(with the nail)

sostenuto sempre
(silently set all keys
in cluster before starting)

p

l.v.

(sim.)

(to bar 72)

pp \triangleleft *p*

(sim.)

pp \triangleleft *p*

(sim.)

pp \triangleleft *mp*

pp \triangleleft *p*

pp \triangleleft *mp*

pp \triangleleft *p*

pp \triangleleft *mp*

B♭ Cl. *pp*

Hp. *pp*

Pno. *sfz* *pizz.* *pp* *(sost. —)* *pizz. gliss.* *pp* *key* *pp*

Vln. *pp* *mp* *V* *pp* *mf*

Vla. *mp* *mp* *pp* *mf*

Vc. *pp* *mp* *pp* *mf*

D.B. *pp* *mp* *pp* *mf*

8

[illegible]

A

(long) (♩ = 66)

24

Fl. *ppp*

Ob. *ppp*

B♭ Cl. *ff* (molto!) *ppp*

B♭ Tpt. *ppp*

Hn. *ff* (molto!) *ppp* *p*

Hp. *ff* *p* *ppp* *lv.*

Pno. *fff* (Ped.) *ppp* (treble on keys throughout)

Vln. *ff*

Vla. *ff*

Vc. *ff*

D.B. *fff* *pp* → rapid poss. - rit.....

28

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Hp.

Pno.

ppp

p

ppp

pp

p

ppp

pizz.

p

(sost. ———)

(tiny toneless puffs)

(sim.)

(ppp)

32

Fl.

Ob.

Bsn.

B \flat Tpt.

Hp.

Pno.

p

mp

p

p

pp

pizz.

sffz

p

(sost. —)

36

Fl. *mp*

Ob. *p*

B♭ Cl. *ppp*

Bsn.

37

B♭ Tpt. *mp*

Hn. (tiny toneless puffs) *ppp*

36

Hp. *pp*

Pno. *pizz.* *mp* (sost. —)

36

Vln. *pp* *dolce e cantabile*

Vla. *pp* *dolce e cantabile*

D.B. arco *ppp* *tasto non vib.* (poco)

39

Fl. *mp* *p* *p* *mp*

Ob. *p*

B♭ Cl. *(poco)*

Bsn.

B♭ Tpt. *p* *p*

Hn. *stopped* *(tiny toneless puffs)* *sf* *ppp*

Hp. *p*

Pno. *p* *sf fz* *p*

(sost. ———)

39

Vln.

Vla.

B

Fl. *mf* *pp* *pp*

Ob. *p*

B♭ Cl.

Bsn.

42

B♭ Tpt. *mp*

Hn. (tiny toneless puffs)

42

Hp. *pp* *mp*

Pno. *pizz.* *mp*

(sost. ———)

42

Vln. (sim.) *pp*

Vla. (sim.) *pp*

Vc. *tasto* *ppp* (poco)

D.B. (sim.) *ppp* (poco)

45

Fl. *mp* *p* *p* *mp*

Ob.

B♭ Cl. *(poco)*

Bsn.

B♭ Tpt. *p* *p*

Hn. *stopped* *sf* *ppp*

Hp. *pp* *p*

Pno. *p* *sffz* *p* *(sost. ———)*

Vln. *(sim.)* *pp*

Vla. *(sim.)* *pp*

48

Fl.

mp

Ob.

p

B♭ Cl.

Bsn.

48

B♭ Tpt.

mp

48

Hp.

ppp

mp

Pno.

pizz.

mp

pizz.

(sost. —)

48

Vln.

Vla.

Vc.

(sim.)

ppp

(poco)

D.B.

ppp

(poco)

ppp

51

Fl. *mp* *p*

Ob. *p*

B♭ Cl. *3*

Bsn.

B♭ Tpt. *mp*

Hn. *stopped* *sf* *ppp*

Hp. *mp*

Pno. *mp* *sfz* *(pp)*

(sost. ———)

51

Vln. *pp*

Vla. *pp*

Vc. *ppp* *(poco)*

D.B. *(poco)*

54

Fl.

mp

< p >

< p >

Ob.

mp

B♭ Cl.

3

54

B♭ Tpt.

mp

Hn.

ppp

(tiny toneless puffs)

ppp

54

Hp.

Pno.

p

pizz.

(sost. ———)

54

Vln.

pp

Vla.

pp

Vc.

I sord.

ppp

D.B.

pp

(poco)

58

Fl. *p* *mp*

Ob. *mp*

B♭ Cl. *pp*

Bsn. *pp*

B♭ Tpt. *mp* *p*

Hn. *ppp* *stopped* *sf* *ppp*

Hp.

Pno. *p* *sf* *ffz* *mp*

(sost. ———)

58

Vln. *pp*

Vla.

Vc. *pp*

D.B.

61

Fl.

mp

Ob.

B♭ Cl.

Bsn.

pp < p >

61

B♭ Tpt.

mp

Hn.

ppp

(tiny toneless puffs)

stopped

sf > ppp

61

Hp.

Pno.

pizz.

p

sfz

61

Vln.

pp

Vla.

pp

Vc.

(non vib.)

ppp

ppp

D.B.

pp

(poco)

64

Fl.

mp

mp

Ob.

mp

p

B♭ Cl.

Bsn.

64

B♭ Tpt.

p

Hn.

64

Hp.

Pno.

mp

pizz.

mp

(sost. ———)

64

Vln.

ppp

(non vib.)

Vla.

pp

Vc.

pp

pp

D.B.

pp

(poco)

67

Fl.

Ob.

Bs. Cl.

Bsn.

67

B \flat Tpt.

Hn.

67

Hp.

Pno.

(sost. ———)

Vla.

Vc.

pp

mp

ppp

(tiny toneless puffs)

(tone)

stopped

sf

ppp

p

sfz

p

70

Fl. *mp*

Ob. *p* *mp*

B♭ Cl. *p*

Bsn. *p*

B♭ Tpt. *p* *mp*

Hn. (tiny toneless puffs) *ppp*

Hp. DCB-E-F-G-A

Pno. *mp*

(sost. ———)

70

Vln. non vib. *ppp* *pp*

Vla. *p*

Vc. *p*

D.B. *p* (poco)

C

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

[73]

B♭ Tpt. *p* *pp*

Hn. *p* *pp*

[73]

Hp. *mf* *pp* *mp* *s* *6* *5* *3*

Pno. *mf* *p* *pp* *mp*

end sostenuto

[73]

Vln. *p*

Vla. *p*

Vc. *ppp* *p*

D.B.

(poco più)

[illegible]

79

Fl. *pp* *ppp* *ppp*

Ob. *pp* *ppp* *ppp*

B♭ Cl. *pp* *ppp* *ppp*

Bsn. *pp* *ppp*

B♭ Tpt. *pp*

Hn. *pp*

79

Hp. *p*

Pno. *p*

79

Vln. *p* poco sul pont. punta d'arco *3*

Vla. *pizz.* *p*

Vc. *sul a* *p* *sul d*

D.B. *pizz.* *p*

82

Fl. *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *pp (sempre)*

B♭ Tpt. *pp (sempre)* *harmon mute no stem* *(poco)*

Hn. *pp (sempre)*

Hp. *Θ*

Pno.

82

Vln. *p*

Vla.

Vc. *sul a* *sul a* *sul d*

D.B.

85

Bsn.

B \flat Tpt.

Hn.

Hp.

Pno.

Vln.

Vla.

Vc.

D.B.

(sim.)

sul g

sul d

Detailed description of the musical score: The score is for measures 85, 86, and 87. The Bsn. part has a melodic line in the bass clef. The B \flat Tpt. part has a melodic line in the treble clef with a 'sim.' marking. The Hn. part has a melodic line in the bass clef. The Hp. part has a complex rhythmic pattern in the treble and bass clefs. The Pno. part has a complex rhythmic pattern in the treble and bass clefs. The Vln. part has a melodic line in the treble clef with a triplet marking. The Vla. part has a melodic line in the bass clef. The Vc. part has a melodic line in the treble clef with 'sul g' and 'sul d' markings. The D.B. part has a complex rhythmic pattern in the bass clef.

88

Bsn.

88

B \flat Tpt.

Hn.

88

Hp.

DC#B \flat -E \flat F \sharp G \sharp A \sharp

Pno.

88

Vln.

Vla.

Vc.

D.B.

sul g

sul d

sul a

91

Bsn.

91

B♭ Tpt.

Hn.

91

Hp.

Pno.

91

Vln.

Vla.

Vc.

D.B.

sul g

sul d

sul a

pp

3

94

Bsn.

mp *ppp*

94

B \flat Tpt.

mp *ppp*

Hn.

mp *ppp*

94

Hp.

Pno.

94

Vln.

Vla.

Vc.

sul g

D.B.

f

Detailed description of the musical score: The score is for measures 94, 95, and 96. Measure 94: Bsn. has a half note G2, a half note F2, and a half note E2. B♭ Tpt. has a half note G2, a half note F2, and a half note E2. Hn. has a half note G2, a half note F2, and a half note E2. Hp. has a half note G2, a half note F2, and a half note E2. Pno. has a half note G2, a half note F2, and a half note E2. Vln. has a half note G2, a half note F2, and a half note E2. Vla. has a half note G2, a half note F2, and a half note E2. Vc. has a half note G2, a half note F2, and a half note E2. D.B. has a half note G2, a half note F2, and a half note E2. Measure 95: Bsn. has a half note G2, a half note F2, and a half note E2. B♭ Tpt. has a half note G2, a half note F2, and a half note E2. Hn. has a half note G2, a half note F2, and a half note E2. Hp. has a half note G2, a half note F2, and a half note E2. Pno. has a half note G2, a half note F2, and a half note E2. Vln. has a half note G2, a half note F2, and a half note E2. Vla. has a half note G2, a half note F2, and a half note E2. Vc. has a half note G2, a half note F2, and a half note E2. D.B. has a half note G2, a half note F2, and a half note E2. Measure 96: Bsn. has a half note G2, a half note F2, and a half note E2. B♭ Tpt. has a half note G2, a half note F2, and a half note E2. Hn. has a half note G2, a half note F2, and a half note E2. Hp. has a half note G2, a half note F2, and a half note E2. Pno. has a half note G2, a half note F2, and a half note E2. Vln. has a half note G2, a half note F2, and a half note E2. Vla. has a half note G2, a half note F2, and a half note E2. Vc. has a half note G2, a half note F2, and a half note E2. D.B. has a half note G2, a half note F2, and a half note E2.

II. Interlude

(♩ = 66)

D

Fl. *pp* *mp*

Ob. *pp* *mp*

B♭ Cl. *pp* *mp*

Bsn. *pp* *mp*

B♭ Tpt. *pp* *mp* *pp* *mf* *pp* *pp* *ff* *pp* *sf* *pp* *sf*

Hn. *pp* *mp* *pp* *mf* *pp* *pp* *ff* *pp* *pp* *sf*

Hp. *mf* all natural *l.v.* *f* *l.v.* *ff* *p*

Pno. *mf* *f*

Vln. *ppp* *mf* *pp* *ppp* *mf* *pp*

Vla. *ppp* *mp* *pp* *ppp* *mp* *pp*

Vc. *ppp* *mp* *pp* *ppp* *mp* *pp*

D.B. *ppp* *mp* *pp* *ppp* *mp* *pp*

97 h. mute no stem

97

98

Ped.

102

Fl. *mp* *pp*

Ob. *mp* *pp*

B♭ Cl. *mp* *pp*

Bsn. *mp* *pp*

B♭ Tpt. *mp* *pp* *sffz* *pp* *mf* *pp*
(subito!)

Hn. *mp* *pp* *sffz* *pp* *mf* *pp*
(subito!)

Hp. *l.v.* *mf* *pp*
(E♭A♭) *ff*

Pno. *sffz* *mf* *p* *Ped.*

104

Vln. *ppp* *p* *pp*

Vla. *ppp* *mp* *pp*

Vc. *ppp* *mf* *pp*

D.B. *ppp* *mf* *pp*

106

flz.

Fl.

sfz (subito!) *pp*

Ob.

sfz (subito!) *pp*

B \flat Cl.

mp

Bsn.

mp

B \flat Tpt.

pp \triangleleft *mp* \triangleright *pp*

Hn.

pp \triangleleft *mp* \triangleright *pp*

Hp.

mf *l.v.*

Pno.

sfz *p* *mf* *Ped.*

Vln.

ppp \triangleleft *mf* \triangleright *pp*

Vla.

ppp \triangleleft *mf* \triangleright *pp*

Vc.

ppp \triangleleft *mf* \triangleright *pp*

D.B.

ppp \triangleleft *mf* \triangleright *pp*

mf \triangleright *pp* (subito!)

mf \triangleright *pp*

mf \triangleright *pp*

mf *l.v.*

mf

ppp \triangleleft *mf*

ppp \triangleleft *p*

ppp

ppp

110

Fl. *flz.*
sfz *pp*
(subito!)

Ob. *mp*

B♭ Cl. *mf* *pp*
mp

Bsn. *mf* *p*

110

B♭ Tpt. *mp* *pp*

Hn. *mp* *pp*

110

Hp. *sfz* *mp* *l.v.*

Pno. *mf* *p* *pp* *mp*
(Ped.)

110

Vln. *pp*

Vla. *pp*

Vc. *p* *pp*

D.B. *p* *pp*

112

Vln. *sul d* *pp* *mp* *pp*
sul g

Vla. *mp*

Vc. *pp* *mp* *pp*

D.B. *pp* *mf* *pp* *pp*

114

Pno.

114

Vln.

sul d

sul g

sul c

Vla.

Vc.

D.B.

mf *pp* *p* *pp* *mf*

This musical score page contains measures 114 through 116 for a chamber ensemble. The instruments are Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measure 114 features a piano introduction with chords in the Pno. and Vln. parts, marked *pp*. Measure 115 is a complex section with rapid triplet patterns in the Vln., Vla., and Vc. parts, while the Pno. and D.B. provide harmonic support. The Vln. part includes sul ponticello markings for 'sul d' and 'sul g'. Measure 116 continues the rapid patterns, with the Pno. and D.B. parts showing dynamic shifts from *mf* to *pp* and back to *mf*. The score is written in a single system with five staves, using a variety of dynamic markings and articulation symbols.

118

Fl. *ppp* *sfz* (*subito!*) *pp* *pp* *mp*

Ob. *ppp* *sfz* (*subito!*) *pp* *mp*

B \flat Cl. *mp*

Bsn. *mp*

118

B \flat Tpt. *pp* *sfz* (*subito!*) *pp*

Hn. *stopped* *pp* *sfz* (*subito!*) *pp*

118

Hp. *DCB \flat -E \flat -G \flat A \flat* *sfz* *f* *mp* *pp*

Pno. *sfz* *Ped.* ('capture' resonance)

118

Vln. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

122

Fl.

Ob.

B♭ Cl.

Bsn.

122

B♭ Tpt.

Hn.

122

Hp.

Pno.

(Ped.)

122

Vln.

Vla.

Vc.

D.B.

pp

The musical score for measures 122 and 123 is presented for a full orchestra. The instruments are arranged in a standard orchestral layout. Measure 122 begins with a box containing the number '122'. The Flute (Fl.) and Oboe (Ob.) parts have a half note rest. The B♭ Clarinet (B♭ Cl.) part has a triplet of eighth notes. The Bassoon (Bsn.) part has a half note rest. The B♭ Trumpet (B♭ Tpt.) and Horn (Hn.) parts have a half note rest. The Harp (Hp.) and Piano (Pno.) parts have a half note rest. The Violin (Vln.) part has a half note rest. The Viola (Vla.) part has a half note rest. The Violoncello (Vc.) part has a half note rest. The Double Bass (D.B.) part has a half note rest. The dynamics are marked as pp (pianissimo). A pedal line is indicated for the piano part.

III. Rêve de Couleurs

(♩ = 66)

(guide) ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

E

somnolent

Fl. *p* *mp*

Ob. *p* *mp* *p*

B♭ Cl. *p* *mp* *p* *p*

Bsn. *p* *mp* *p*

124 *somnolent*
no mute

B♭ Tpt. *p* *mp* *p* *p*

Hn. *p* *mp*

124

Hp. *p (sempre)* *l.v.* *l.v.*

Pno. *p (sempre)*

*D♯CB♭-E♭FG♯A♭ -
with a few E♭*

124 *somnolent*

Vln. *p* *p* *mp* *p* *p*

Vla. *p* *mp* *p* *mp*

Vc. *p* *mp* *p* *mp* *p*

D.B. *p* *p* *p*

127

Fl.

Ob.

B♭ Cl.

Bsn.

127

B♭ Tpt.

Hn.

127

Hp.

L.v.

Pno.

127

Vln.

Vla.

Vc.

D.B.

130

Fl.

Ob.

B♭ Cl.

Bsn.

130

B♭ Tpt.

Hn.

130

Hp.

Pno.

130

Vln.

Vla.

Vc.

D.B.

p

mp

mf

L.v.

Detailed description: This page of a musical score covers measures 130, 131, and 132. The instrumentation includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Harp (Hp.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 130 and 131 are marked with a box containing the number 130. The woodwind and brass sections play a rhythmic pattern of eighth and sixteenth notes, often beamed together. The strings provide a steady accompaniment. The piano part features a complex texture with many beamed sixteenth and thirty-second notes. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). A *L.v.* (Larghetto) marking appears at the end of measure 131. The score is written in a key with two flats (B♭ major or D minor) and a common time signature.

F

(♩ = 66)
Réveillez-vous!

133

Fl.

mf
Réveillez-vous!

Ob.

mf
Réveillez-vous!

B♭ Cl.

mf
Réveillez-vous!

Bsn.

mf
Réveillez-vous!

Hn.

mf *p*

Pno.

mf *mf*

133

Vln.

mf
Réveillez-vous!

Vla.

mf
Réveillez-vous!

Vc.

mf
Réveillez-vous!

D.B.

drone, bow ad lib
mf *p*

136

Fl.

Ob.

B♭ Cl.

Bsn.

136

B♭ Tpt.

Hn.

Réveillez-vous!

f

Réveillez-vous!

f

mf

Pno.

136

Vln.

Vla.

Vc.

D.B.

ff

f

ff

f

ff

f

f

(use it if you got it)

G

(♩ = 66)

139

Fl. *somnolent*
p *p* *p* *p* *mf* *p*

Ob. *somnolent*
p *p* *p* *p* *mf* *p*

B♭ Cl. *somnolent*
p *p* *p* *p* *mf* *p*

Bsn. *somnolent*
p *p* *p* *p* *mf* *p*

139

B♭ Tpt. *somnolent*
p *p* *p* *p* *mf* *p*

Hn. *somnolent*
p *p* *p* *p* *mf* *p*

139

Hp. *mp* *Lv.*

Pno. *p (sempre)*

139

Vln. *somnolent*
mp *p* *p*

Vla. *somnolent*
mp *p* *p*

Vc. *somnolent*
mp *p* *p* *p*

D.B. *somnolent*
mp *p*

143

B♭ Tpt.

p

Bsn.

p

mp

143 *L.v.*

A musical score for Harp (Hp.) in G-flat major, 3/4 time. The score consists of two staves. The right staff contains a melodic line with notes G-flat, A-flat, B-flat, C, D, E-flat, and F, with various ornaments and a long slur. The left staff contains a single note G-flat. The piece ends with a repeat sign and a fermata.

Musical score for Piano (Pno.). The score is written for a grand piano, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music consists of a single melodic line in the treble staff and a supporting accompaniment in the bass staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes a prominent trill in the final measure. The accompaniment provides a steady rhythmic foundation with chords and single notes.

142

Violin I (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts. The score shows a melodic line with a crescendo and decrescendo. The Violoncello and Double Bass parts have a decrescendo. The Viola part has a decrescendo. The Violin I part has a decrescendo.

145

146

Fl. *p*

Ob. *p*

B♭ Cl. *pp*

Hn. *pp*

Hp. *pp* *L.v.*

Fl. *p*

Ob. *p*

B♭ Cl. *pp*

Hn. *pp*

Hp. *pp* *L.v.*

TACET

Pno. *pp*

145

Vln. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

H (♩ = 66)

Réveillez-vous!

Fl. *mf*

Ob. *mf* *Réveillez-vous!*

B♭ Cl. *mf* *Réveillez-vous!*

Bsn. *mf* *p* *mf* *p*

Hn. *mf* *p* *mf* *p* *mf* *p*

Pno. *mf* *f*

[148] *Réveillez-vous!*

Vln. *mf*

Vla. *mf* *Réveillez-vous!*

Vc. *mf*

D.B. *mf* *p* *sf* *p* *sf* *p*

151

Fl. *f* *ff* *mf*

Ob. *f* *ff* *mf*

B♭ Cl. *f* *ff* *mf*

Bsn. *f* *ff* *mf*

B♭ Tpt. *f* *ff* *mf*

Hn. *pp* *mf* *p* *pp*

Pno.

151

Vln. *ff* *mf*

Vla. *sf* *p* *mf* *pp*

Vc. *sf* *p* *mf* *pp*

D.B. *pp* *mf* *mf*

IV. Fin de jeu (attaca)

(♩ = 66)

I

156

Fl.

p *ff* *pp* *ff* *pp*

B♭ Cl.

p *ff* *pp* *ff* *pp*

155

B♭ Tpt.

pp *mf* *pp* *mf* *pp*

Hn.

mf *pp* *mf* *pp*

Pno.

pp *p* *mf* *p* *mp*

156

Vln.

pp *mf*

Vla.

pp *pp* *mf*

Vc.

pp *mf*

D.B.

legno batt. (sim.)

pp *pp* *mp*

This musical score page, numbered 45, contains measures 155 and 156 of a piece titled 'IV. Fin de jeu (attaca)'. The tempo is marked as a quarter note equals 66 beats per minute. The score is for a full orchestra and piano. Measures 155 and 156 are marked with boxed numbers. The instruments and their parts are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute and B♭ Clarinet parts have dynamics of *p*, *ff*, *pp*, *ff*, and *pp*. The B♭ Trumpet and Horn parts have dynamics of *pp*, *mf*, and *pp*. The Piano part has dynamics of *pp*, *p*, *mf*, *p*, and *mp*. The Violin and Viola parts have dynamics of *pp* and *mf*. The Violoncello part has dynamics of *pp* and *mf*. The Double Bass part has dynamics of *pp* and *mp*. The Double Bass part also includes the instruction 'legno batt. (sim.)'.

FL. *f*
 B♭ Cl. *f* *pp*
 B♭ Tpt. *f* *pp*
 Hn. *f* *pp*
 Pno. *pp*
 Ped.
 Vln. *pp* *mf* *pp*
 Vla. *pp* *mf* *pp*
 Vc. *pp* *mf* *pp*
 D.B. *pp* *mp*

161

Ob.

B♭ Cl.

Pno.

(Ped.)

161

Vln.

Vla.

Vc.

D.B.

norm.

163

Ob.

B♭ Cl.

Pno.

(Ped.)

163

Vln.

Vla.

Vc.

D.B.

This section of the score covers measures 165 to 168. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) continues with complex rhythmic patterns, often marked *ppp* or *p*. The piano part features a prominent triplet in the right hand and a corresponding triplet in the left hand, marked *ppp*. The string section (Violins, Violas, Cellos, Double Basses) provides a rhythmic foundation with eighth-note patterns, marked with dynamics such as *p*, *mf*, and *mp*.

167

Fl. *p* *ppp* *p*

Ob. *p* *ppp* *mp*

B♭ Cl. *p* *ppp* *mp*

Bsn. *ppp* *p*

Pno. *pppp (tiny)*

(Ped.)

167

Vln. *p* *mf*

Vla. *p* *mf*

Vc. *mp* *p* *mf*

D.B. *mp* *p* *mf*

169

Fl. *ppp* *pp* *fz.* *sf* *p*

Ob. *pp* *mp*

B♭ Cl. *pp* *mp* *pp*

Bsn. *pp* *mp*

169

Vln. *p* *mp* *pp*

Vla. *p* *mp* *pp*

Vc. *p* *mp* *pp*

D.B. *p* *mp*

171

Fl. *pp* *f* *p*

Ob. *pp* *mp*

B♭ Cl. *pp* *mp*

Bsn. *pp* *mp*

171

B♭ Tpt. *pp* *mp*

171

Vln. *p* *mf* *pp* *p*

Vla. *p* *mf* *pp*

Vc. *p* *mf* *pp*

D.B. *p* *mf* *pp*

This musical score page contains three systems of staves. The first system (measures 169-170) includes Flute, Oboe, B♭ Clarinet, Bassoon, Violin, Viola, Violoncello, and Double Bass. The second system (measures 171-172) includes Flute, Oboe, B♭ Clarinet, Bassoon, B♭ Trumpet, Violin, Viola, Violoncello, and Double Bass. The third system (measures 173-174) includes Violin, Viola, Violoncello, and Double Bass. Dynamics range from *ppp* to *f*. Articulations include accents, slurs, and breath marks. A double bar line with repeat dots is at the start of measure 171.

173

Fl.

pp

f

pp

flz.

Ob.

pp

mp

pp

pp

mp

pp

B♭ Cl.

pp

mp

pp

pp

mp

pp

Bsn.

pp

mp

pp

pp

mp

pp

173

B♭ Tpt.

pp

f

pp (subito)

mp

173

Vln.

mf

pp

p

mp

Vla.

p

mf

pp

p

mp

Vc.

p

mf

pp

p

mp

D.B.

p

mp

pp

p

mp

175

Fl. *p* *mf* *mf* *flz.*

Ob. *pp* *mp* *pp*

B♭ Cl. *pp* *mp* *pp*

Bsn. *pp* *mp* *pp*

B♭ Tpt. *p* *mf* *mp*

Pno. (set all keys in cluster)
sostenuto sempre
 (to bar 199)

175

Vln. *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

D.B. *p* *pp*

J

Fl. *ff* \longrightarrow *pp*

B \flat Cl. *ppp*

B \flat Tpt. *mf* \longrightarrow *pp* (subito)

Hn. stopped *sfz* \longrightarrow *ppp*

Hp. DCB \flat -EF \sharp GA *p*

Pno. *sfz*
(sost. \longrightarrow)

Vln. *pp*

Vla. *pp* \longrightarrow *ppp*

Vc. *pp*

D.B. sul d *pp* \longrightarrow *sfz*

177 178

179

Fl.

ppp \longrightarrow mf

pp \longrightarrow mf \longrightarrow pp

Ob.

ppp \longrightarrow mf

pp \longrightarrow mf \longrightarrow pp

B \flat Cl.

\longrightarrow mf

pp \longrightarrow mf \longrightarrow pp

Bsn.

ppp \longrightarrow mf

pp \longrightarrow mf \longrightarrow pp

Hn.

p

179

Hp.

pp \longrightarrow \longrightarrow

DCB \flat -EF \flat G \flat A sffz mf

(mf)

Pno.

p \longrightarrow fff

Ped. (sost. \longrightarrow)

179

Vln.

pp \longrightarrow \longrightarrow pp \longrightarrow \longrightarrow pp \longrightarrow \longrightarrow

Vla.

pp \longrightarrow \longrightarrow pp \longrightarrow \longrightarrow pp \longrightarrow \longrightarrow

Vc.

pp \longrightarrow \longrightarrow pp \longrightarrow \longrightarrow pp \longrightarrow \longrightarrow

D.B.

arco sul d

pp \longrightarrow \longrightarrow pp \longrightarrow \longrightarrow

181

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Hp.

Pno.

(Ped.)
(sost. ———)

181

pp

mp

ppp

pp

pp

Ped.

Vln.

Vla.

Vc.

D.B.

pp

pp

pp

pp

183

Hn. *p*

183

Hp. *sfz* *mf* *pp* *pp*

Pno. *fff* *pp* *ppp*

(Ped.)
(sost. ———)

183

Vln. *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

Detailed description of the musical score: The score is for measures 183 and 184. The Horn (Hn.) part in measure 183 has a single note in the bass clef with a piano (*p*) dynamic. The Harp (Hp.) part in measure 183 has a triplet of eighth notes in the right hand, marked *sfz*, *mf*, and *pp*, and a single note in the left hand. The Piano (Pno.) part in measure 183 has a fortissimo (*fff*) chord in the right hand and a single note in the left hand, both marked *pp*. The Violin (Vln.) part in measure 183 has a tremolo in the right hand, marked *pp*. The Viola (Vla.) part in measure 183 has a tremolo in the right hand, marked *pp*. The Violoncello (Vc.) part in measure 183 has a tremolo in the right hand, marked *pp*. In measure 184, the Harp part has a series of sixteenth notes in the right hand, marked *pp*. The Piano part has a series of sixteenth notes in the right hand, marked *ppp*. The Violin part has a tremolo in the right hand, marked *pp*. The Viola part has a tremolo in the right hand, marked *pp*. The Violoncello part has a tremolo in the right hand, marked *pp*. A pedal point is indicated for the piano part in measure 184.

185

B \flat Cl. *ppp*

Hn. *ppp*

Hp. *pp* $\text{D}\flat\text{CB}\flat\text{--E}\flat\text{FG}\sharp\text{A}$ *pp*

Pno. *mf* *(sost.-----)* *ppp*

185

Vln. *sul g* *pp* pp mp

Vla. *pp* pp p

Vc. *pp* mp pp p

D.B. *tasto* *ppp* (poco)

187

B \flat Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

187

Hp. *pp* *mf*

Pno. *mf* *p*

ppp *(sost. ———)*

187

Vln. *ppp* *pp* *ppp* *sul g*

Vla. *pp* *pp* *pp* *pp*

Vc. *pp* *ppp* *pp*

D.B. *ppp* *(poco) >*



190

Vln. *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

Vc. *pp*

D.B. *pizz.* *pp*

K

Fl.

Ob.

B♭ Cl.

Bsn.

193

B♭ Tpt.

Hn.

193

Hp.

Pno.

(sost. ———)

Ped. ———

193

194

Vln.

Vla.

Vc.

D.B.

197 198 199 200

Fl. *pp* *mf*

Ob. *pp* *mf*

B♭ Cl. *pp* *mf*

Bsn. *pp* *mf*

B♭ Tpt. *ppp* *mf*

Hn. *ppp* *mf*

Hp. *mp*

Pno. *p* *mf*

(Ped.)
(sost.) *end sostenuto*

197 *dolce*

Vln. *pp* *p*

Vla. *pp*

Vc. *pp*

D.B. *pp*

[illegible]

205

207

208

Fl.

Ob.

B♭ Cl.

Bsn.

205

205

205

B♭ Tpt.

Hn.

Hp.

Pno.

(Ped.)

205

Vln.

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

ppp

(tiny toneless puffs)

(sim.)

p (sempre)

p (sempre)

[illegible]